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WHOLE NO. 695

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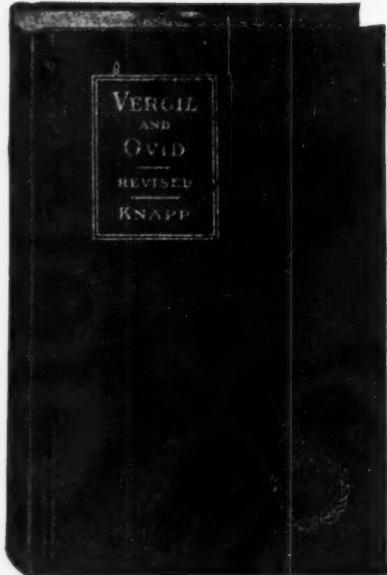
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MENANDER AND TERENCE¹

Professor R. C. Flickinger's stimulating criticism¹ of my view that Menander has important qualities that are not adequately represented in Terence's adaptations of Menander's plays deserves a reply. He is right, I hasten to confess, in castigating (691) my exaggerated statement of the quotability of Terence. I had no intention, however, of maintaining that Terence was more quoted than Menander. Shakespeare is quoted far more than Oscar Wilde, but for quotability and epigrams the latter is supreme. Menander's proverbs are spoken in character. They are natural and inconspicuous when they are seen in their context. Menander's jokes, too, are in character. He has, no doubt, scenes of buffoonery, but he no more lets misplaced jesting infect his serious scenes than Shakespeare does. On the quotability of Menander compare F. G. Kenyon (The Quarterly Review 208 [1908], 341²):

... The quotations from Menander in antiquity are so numerous, and so many sententious and quasi-proverbial lines are ascribed to him, that one naturally expected to find these plays full of quotable passages and neatly turned epigrams. This, however, is not the case...

I may explain here my admission³ that I might have been unfair to Terence. I have been a serious student of Menander for several years, and so I feel reasonably sure of my ground when I make a statement about him. Terence may require for due appreciation more study than I can give to him. My misgivings on this score are, however, largely set at rest by the discovery that

¹I refer to Professor Flickinger's article, Terence and Menander, The Classical Journal 26 (1931), 676-694, in which he criticized an article of mine, The Art of Terence, THE CLASSICAL WEEKLY 23 (1930), 121-128. My reply, as given here, requires to be supplemented by an article of mine, The "Vis" of Menander, Transactions of the American Philological Association 62 (1932), 203-234, in which many points at issue are discussed at some length.

²I add a reference here to other recent discussions of Terence. In The Classical Journal 26 (1931), 605-618 Miss Helen Rees Clifford writes on Dramatic Technique and the Originality of Terence. Miss Clifford has no great opinion of Terence's powers of characterization. In her summing up (618), she says, ... In passages which bridge over a contact with a contaminated scene or a pause devoted to the *Xopōv* in the Greek original, Terence has failed to adapt the various characters' actions to the requirements of the new drama. The parts which he himself has created reveal weakness in characterization and aimlessness of movement...

In view of the fact that not a single one of the Greek plays adapted or translated or contaminated by Terence has come down to us, I wonder how any one can make such positive statements as this about the relation of Terence to Menander. In the paper printed in this issue of THE CLASSICAL WEEKLY Professor Post himself seems to me at times to err in this way. I am myself very wary of comparisons between the known and the unknown.

In The Classical Journal 23 (1928), 662-667, Professor Casper J. Kraemer, Jr., takes up the cudgels for Terence in an article entitled In Defense of Chaerea in the *Eunuch* of Terence.

To the series entitled Our Debt to Greece and Rome Professor Gilbert Norwood has contributed a volume called Plautus and Terence (New York, Longmans, Green and Company, 1932. Pp. vii + 212). C. K. >

³Professor Kenyon's paper, which covers pages 333-355, is entitled Greek Papyri. It is a review of various recent works dealing with the papyri. In the words "these plays" Professor Kenyon is referring to the extant fragments of Menander, especially those discovered not long before his article was written.—See note 14, below. C. K. >

⁴For this admission see THE CLASSICAL WEEKLY 23.127, with note 10 to there, by Professor Knapp.

my estimate of Terence is almost identical with Professor Flickinger's. He agrees (693) that Terence owes his qualities to reproduction of Menander in translation, and that Terence's original touches are not successful. He thus damns Terence with faint praise. To translate, however faithfully, is not considered a proof of genius. In fact, it is generally agreed that no great work of art can ever be adequately translated. It is rather a shock to find it maintained by Professor Flickinger (692) that Menander loses little or nothing in translation. It is also surprising to find the opinion held by Professor Flickinger (692) that Menander has gained nothing in translation. One would suppose that any competent translation from Greek into Latin would add pungency and sonority at the expense of grace and simplicity. One reason for such a supposition is that the two languages are utterly different in their possibilities. I quote from George Meredith's Essay on Comedy, 44 (New York, Scribner's, 1898): "... Certain lines of Terence, compared with the original fragments, show that he embellished them..."⁴ How can one translate into Greek with equal pungency such expressions as *hinc illae lacrimae, quot homines, tot sententiae, amantium irae amoris integratio est?* On the other hand I find in Menander no such unmotivated railing at women as that of Terence, Hauton 624, 880-881, which was no doubt as certain to draw guffaws from Romans then as a generation ago jokes about mothers-in-law drew guffaws from spectators. Again, Menander's soliloquies are often psychological studies; in Terence they are either compressed or omitted⁵. Terence has complicated the plots of Menander's plays⁶. To do this he must have omitted something. The obvious conclusion is that he substituted intrigue for psychological elaboration. The former is as characteristic of Terence as the latter is of Menander.

With Professor Flickinger's view (683-684) that our material is not extensive enough to permit a comparison of Terence with Menander I disagree. There is a certain sameness in the six plays of Terence. These

⁴This point is touched very briefly, but very effectively, by Professor A. F. West, in his edition of the *Andria* and the *Hauton* of Terence (Harper and Brothers, 1888. The book, if in print at present, is obtainable from the American Book Company). See the Introduction, xxviii-xxix. C. K. >

⁵I asked Professor Post what proof he had of the statement he makes in this sentence. Experts in a given field are apt to forget that others are less familiar with that field than their long cultivation of it has made them. In my conviction all articles should be made self-explanatory, and generalizations should be accompanied by proof—or else it should be stated clearly that the generalization is subjective, and incapable of proof. Further, scholars who have good libraries of their own or have easy access to good University libraries forget how few books are available to most teachers.

Professor Post replied to me that, since Menander has such psychological studies, whereas Terence does not have them, we may conclude that Terence did not copy this feature of Menander's plays. C. K. >

⁶Here, in answer to my question, Professor Post referred to Donatus's statement that Terence had "doubled the plot of the *Andria*". He referred also to the fact that Terence added the soldier to the *Eunuchus*, and that, according to Donatus (on *Eunuchus* 539) Chaerea's account of the rape of the young woman (*Eunuchus* 571-606) was in Menander a soliloquy. C. K. >

plays represent him adequately. The common element in them is due to Terence, for two of them (Phormio, Hecyra) are not derived from Menander. Consequently, if we find recognized in ancient criticisms of Menander, or actually present in the fragments of Menander qualities that are not in Terence, we have a right to state it as a fact that Menander differed from Terence in possessing such traits. Points which differentiate Menander from Terence are the following: (1) Menander has women in his plays who act independently, e. g. Glycera (in the Epitrepontes) and Pamphila (in the Perikeiromene). (2) Menander, in his study of young men in love, is interested in sin and repentance, e. g. in the cases of Charisius (in the Epitrepontes) and Polemon (in the Perikeiromene). (3) Among Menander's contrasted characters are such pairs of slaves as Syrus and Davus in the Epitrepontes, Geta and Davus in the Hero. (4) Menander brings a respectable young woman, Pamphila, on the stage. (5) Menander represents slaves as acting resourcefully on their own initiative, not merely in a master's service, e. g. Habrotonon and Syricus in the Epitrepontes. (6) Menander's soliloquies show psychological changes in operation.

These facts are sufficiently objective to prove that Terence differs from Menander. He has either blurred or omitted such features as I have listed. Ancient criticisms prove the same thing. The words of Quintilian (10.1.99), *In comoedia maxime claudicamus...*, are decisive. The fact that Terence or Afranius was called 'The Roman Menander' proves just as much, or just as little, as calling Bryant 'The American Wordsworth', or Cooper 'The American Scott' proves. Though Aulus Gellius (2.23.1-22) illustrates his statement that Latin comedy is inferior to Greek by quotations from Caecilius, his statement applies equally well to Terence. In the Chaerea-Antipho scene of the Eunuchus (549-614), Terence did just what Caecilius did; he inserted a joke (at 604: *Antipho*.—*Quid tum?* *Chaerea*.—*Quid "Quid tum?", fatue?* *Antipho*.—*Fateor*.)⁷ in place of details that presumably revealed character and feeling, such as we regularly find in Menander's surviving soliloquies⁸. Again, could anything be more inappropriate in a serious scene than Chremes's *Confitere*, in Hauton 1015? If Volcarius Sedigitus⁹ is suspect as a critic of comedy, I cheerfully renounce him in favor of Cicero, who, doubtfully, it is true (De Optimo Genere Dicendi 1.2), also puts Caecilius first among Roman comic poets. Horace (Epistulae 2.1.59) gives Caecilius the palm for *gravitas*, Terence the palm for *ars*. Varro (in Nonius 374 M. = Lindsay 596) preferred Caecilius for theme and plot (*argumentum*), Terence for characterization, or, perhaps, morals (Varro's word is *ethesis*), Plautus for his *sermones*, dialogue.

Professor Flickinger insists that much of my criticism

⁷Terence invented the character of Antipho. Compare Donatus on Eunuchus 530: *Bene inventa persona, ne unus diu loquatur, ut apud Menandrum.*

⁸In answer to my question Professor Post wrote me that Plutarch states that Menander's young men *always* repent when they have been violent toward women. Menander's soliloquies, Professor Post added, are regularly psychological. C. K. >.

⁹According to Gellius 15.24 Volcarius Sedigitus rated Terence sixth among Roman writers of comedy. Above Terence he set Caecilius, Plautus, Naevius, Licinius, and Atilius.

of Menander is subjective. This I admit. But my principles of criticism are those that are current in literary circles; if literature is to be criticized at all on a literary plane, subjectivity cannot be avoided. The critic feels the power of the poet, which Plato (Ion 533 D) compares to the magnetic influence that may pass through a whole series of pieces of iron; the critic tries to pass on to others his feeling of the power of the poet. If he is a sound critic, he conveys not only a knowledge of facts, indispensable as such knowledge is, but an enthusiasm that answers to the power of the poet that he is estimating. The poet's work is a failure unless there is a *κριτής τὸ δηθέν δυνάμενος συναρπάσαι* (Simylus, in Stobaeus, as edited by Meineke, 2, page 352, line 14). Professor Flickinger is as chary of detailed criticism of Menander as I must in all diffidence be in the case of Terence. In any case it is useless to quote as authorities on Menander either critics who have not themselves read him, or critics who have given no evidence of serious study of his work¹⁰. Thanks to certain serious students of Menander our text of his fragments is vastly different from the *disiecta membra Menandri* as they appeared in Lefebvre¹¹. A student who uses Wilamowitz's edition of the Epitrepontes and reads the appreciation of Menander by Gilbert Murray (in J. U. Powell and E. A. Barber, New Chapters in the History of Greek Literature, Second Series, 9-34 [Oxford: At the Clarendon Press, 1929]) will probably have a clearer idea of Menander than even a great scholar could obtain in 1908.

My remarks about Menander's characters have been met by Professor Flickinger with a reference to his book, *The Greek Theater and its Drama*³, 266 (University of Chicago Press, 1926):

... Not only was a positive development into a character seemingly inharmonious with that seen at first rarely possible, but the singleness of purpose in ancient plays, which has been called the unity of mood..., crowded out incidents which might have revealed other phases, no matter how consistent, of a dramatic personage's character....

This is true of tragedy. But Menander particularly delights in depicting inconsistencies of character brought about in mature men or in young men by the influence of love. Demeas in the Samia (197)¹² is naturally *ηδύς*, 'mild'. Passion, due to a misunderstanding, changes him into a madman, as it seems to the cook (146). The soldier Polemon in the Perikeiromene at one moment (52) is *σοβαρός*, 'a blusterer'; the next moment he is sobbing on his bed (52-54). Did it mean

¹⁰In answer to my question Professor Post stated that Professor Flickinger quotes Barrett Wendell, who was himself quoting the views of others, and that Professor Flickinger had also quoted Mr. Richards and Mr. Tarn, who, certainly, have contributed little or nothing to the criticism of Menander. Professor Post added, finally, that in his judgment Professor Gilbert Norwood's book, *The Art of Terence* (see THE CLASSICAL WEEKLY 19.92-94), shows that he was then only beginning his studies of Terence. C. K. >.

¹¹See note 14, below. C. K. >.

¹²My references to Menander are to the edition by Christian Jensen (Berlin, Weidmann, 1929).

The following suggestions will enable the reader to locate the passages I quote in the text above in the Loeb Classical Library translation of Menander⁴ (by Professor F. G. Allinson, London, Heinemann, New York, Putnam's, 1930), and in the edition of Menander by Professor Edward Capps (Ginn, 1910). For the Epitrepontes add 14 to 449-468, 469 to 469-574, 220 to 628-697. For the Perikeiromene add 70 to 71-216, 127 to 217-300, 284 to 301-318, 300 to 319-337, 308 to 338-397, 459 to 398-448. For the Samia add 3 to 34-201, 143 to 202-341.

less in his case than when Goethe wrote, "Wer nie die kummervollen Nächte auf seinem Bette weinend sass?" It was not meant to; but it was a difficulty for Menander that such changes are likely to require in nature a period of several days and nights, whereas action in Menander's plays was limited to twenty-four hours.

Furthermore, we are specifically assured by Menander (44) that, when Polemon cut off Glycera's hair, he was acting impulsively, not in accordance with his normal character. At the end of the play he is resolved never again to do anything *προνερές* (439). In fact, the humor of the scenes in which Polemon appears is due largely to the fact that, though he is a soldier, he is, under the influence of love, just the opposite of 'blustering and warlike'.

The best example of a change of heart to be found in our fragments of Menander is provided by Charisius, in the *Epitrepones*, and in his case the change is presumably permanent. Menander gains time in his case by showing only his reconciliation with his wife. The break had come before the play begins. Moreover, Charisius's act of 'rashness', which leads to his downfall and his regeneration, had taken place at the *Tauropolia* ten months before. Though we see Charisius in our fragments only after his change of heart has occurred, it is pretty certain that he was depicted in the first and third acts as a philosopher, priggish and supercilious (460, 538).

Two points especially are to be noted in regard to Charisius's change of heart. First, it is not due to a change of circumstances; he still supposed that Pamphila had been violated by another before her marriage to him. The discovery of an illegitimate son of his own ought in all common sense, if we may judge by the attitude of Onesimus (350) and Smicrines (463), to have widened the breach between him and Pamphila. In the second place, the crisis of the play is a psychological crisis; it is Charisius's revulsion of feeling that undoes the knot. He would have returned to Pamphila even if he had not learned that he was himself the father of her child. The contrast at this point with Terence's *Hecyra* is complete; in that play the solution is entirely accidental.

To be sure, Menander, after Charisius has formed his resolution, does dispense poetic justice so that all the gifts of fortune are added unto him, but that does not lessen the value of Charisius's experience and his resolve, or the unique merit of Menander in providing a real and not merely superficial solution for the problem. There is some unfairness in the statement of D. C. Stuart in his book, *The Development of Dramatic Art*, 315 (New York: Appleton, 1928):

... The problem of the *Arbitrants* cannot be solved because the problem does not really exist. Neither the husband nor the wife has really sinned. The problem is not what shall the husband do with a wife who has borne an illegitimate child....

But the problem was real enough to Charisius, and his resolve to champion his wife is quite as good a solution as the pistol shot of Victorian drama—better, I should say.

As an aid to depicting his change of heart Charisius presumably appeared with a new mask at 524. The previous speech of Onesimus (494-523) seems to be designed to prepare the audience for such a change. It may be worth noting that Charisius is a young man and that 'the impulses of such are sudden and move often in exactly opposite directions', to use the words of Platonic Epistle 7 (328 B). Horace also (*Ars Poetica* 165) describes the young man as *sublimis cupidusque et amata relinquere pernix*. In tragedy, perhaps, the Neoptolemus of Sophocles's *Philoctetes* will illustrate the principle.

The statement¹³ is, I think, true that scenes are not introduced in Menander expressly to throw light on a leading character apart from the development of the plot. It is worth noting, however, that Menander succeeds in making both Charisius and Polemon perfectly distinct from the typical young man and the typical soldier. Either one seems to me as a character rather more solid than Romeo in Shakespeare, and a good deal more subtly treated psychologically. It is in the drawing of minor characters that Menander goes beyond the requirements of the plot. Professor Herbert Richards pointed out¹⁴ that the trial scene in the *Epitrepones* is not required for the plot. The same is true of many Falstaff scenes in Shakespeare (*Henry IV*, Part 1), as well as of the characterization of Juliet's nurse (*Romeo and Juliet*). Such careful delineation in the case of minor characters is not found in Terence, but it is characteristic of Menander¹⁵. The arbitration scene in the *Epitrepones* of course has its importance in contributing to the atmosphere of the play. It focuses attention on the fortunes of the infant, who thus becomes a prominent, though silent, actor.

With regard to Terence's failure to vary his style to suit varying characters and emotions Professor Flickinger in appealing to authority makes a curious mistake, that of attributing to a dramatic author a sentiment expressed by one of his characters. Puff in Sheridan's *Critic* makes hardly a remark that is not ludicrously opposed to sound dramatic criticism and to Sheridan's own belief and practice. When Professor Flickinger (682) quotes Puff as expressing Sheridan's views, I can only conclude that he is joking. In criticizing Menander, Mr. C. F. Angus makes the same mistake (in *The Cambridge Ancient History* 7 [Cambridge: At the University Press, 1928]). In order to prove that Menander's criticism of life contains no depth of either thought or feeling, he quotes (228-229) from the last scene of the *Epitrepones*, where Onesimus exhibits himself as a philosophaster, lightheartedly making a Stoic doctrine rest on an Epicurean premise, in order to confound the common sense of Smicrines with his superior profundity. To be sure, there is no depth of thought or feeling in Onesimus, but he is not

¹³See R. C. Flickinger, *The Greek Theater and its Drama*, 266 (University of Chicago Press, 1926).

¹⁴The Classical Quarterly 2 (1908), 134. The statement occurs in a review of Gustave Lefebvre, *Fragments d'un Manuscrit de Ménandre Découverts et Publié* (Cairo, 1907).

¹⁵In this connection see an article by Miss Ortha L. Wilner, *Contrast and Repetition as Devices in the Technique of Character Portrayal in Roman Comedy*, Classical Philology 25 (1930), 56-71. Miss Wilner finds in Terence no contrasting slave characters like those in Menander's plays.

Menander. It so happens that Onesimus is introduced partly as a foil to his master. His dramatic significance depends on the *absence of depth* in his character. The only feeling he shows is concern for his own hide, and his philosophy is a caricature of Charisius's. Yet even in the case of Charisius it would not have been in point to cram his conversation with specimens of philosophic pondering. No great dramatist, not even Aeschylus, is also a great philosopher. The terms dramatist and philosopher are mutually exclusive. The dramatist should be sensitive, sympathetic, and intelligent; the philosopher must sacrifice appreciation of the thoughts and the feelings of others in order to concentrate on the organization in thought of a system that will express his own thoughts and feelings.

Menander is often compared, to his disadvantage, with Aristophanes¹⁶. In the latter's comedies the characters are in general funny all the time, whether they are gods, slaves, or philosophers. There are funny men in Menander, for example Parmeno in the Samia, but they never run away with the play. With Menander, the serious depiction of character always comes first; by presenting his characters sympathetically he makes it impossible to laugh at them as if their troubles and their aspirations were unreal. Again, it is certain that Menander is not a sublime poet. He never lets his Muse soar above her vehicle, the drama of daily life. Why should he, when he possesses the greatest gift of all, the ability to create natural human characters in a way to arouse sympathy, thereby exercising and educating the emotions of the spectator? There is really plenty of feeling in Menander. The feeling displayed by Charisius and Polemon seems to me to set a very high standard for philosopher and soldier, and Menander's heroines are perfectly designed to arouse sympathy. The dramatist who surpasses Menander in this field is hard to find, unless we insist either on laughter or on poetry instead of on sincere depiction of life and character. Thought should, in drama, be secondary to character and action. If a dramatist presents with sincerity a new situation or a new attitude toward an old situation, he has done his part to provoke thought. To state his view of life in intellectual terms is to stultify himself as a dramatist.

The likeness of Terence to Sheridan, about which Professor Flickinger agrees with me, carries with it some interesting conclusions. The eighteenth century saw great changes in the theater. The revolution of taste that brought in the *comédie larmoyante* with its often overdone sentiment and feeling is well illustrated by Lamb's essay On the Artificial Comedy of the Last Century. He makes a plea for the wickedness and wit of Congreve and Wycherley as sources of gayety, which cannot corrupt an audience, because they have no possible connection with right and wrong in ordi-

¹⁶Compare e. g. Alfred Korte, Hellenistic Poetry, 78 (translated by Jacob Hammer and Moses Hadass <for a review of this book see THE CLASSICAL WEEKLY 24. 183-184. C. K.>): "... Compared to Aristophanes, Menander's creative imagination is poor ... <He> is not a creative genius of the highest rank..."

nary life: "They are a world of themselves almost as much as fairyland"; "The whole is a passing pageant, where we should sit as unconcerned at the issues, for life or death, as at a battle of frogs and mice". Lamb observes that The School for Scandal "is incongruous; a mixture of Congreve with sentimental incompatibilities". Terence shares this incongruity with Sheridan. In his case the feeling of Menander is dissipated by compression and excision, and overlaid with the sort of artificiality that is seen at its best in Congreve¹⁷. Menander could not mirror life without being moral; when Terence mirrored Menander, he translated him into a world partly moral, but liable to serious lapses, such as the immoral ending of the Eunuchus. There are passages in Terence that are charged with humor, feeling, and sympathy, for instance the narration in the first act of the Andria, and the first scene and the last two scenes of the Heauton. But always, except perhaps in the Adelphi, we find interspersed scenes of pure intrigue with no touch of nature. It is worth noting that in Menander the only intriguing slave, Habronoton, is quite novel in type.

In short, anyone who approaches Menander through Terence is in danger of failing to appreciate the fine realism and seriousness of Menander's study of character, simply because Terence himself is sophisticated and smooth rather than serious and passionate. The student expects Menander to be funnier or wittier than Terence. When he finds that this is not the case, he is liable to conclude that Menander is inferior to Terence. He may never guess that Menander is worth studying on the serious plane from which Homer is approached. That this is so may not be demonstrable by argument; but anything like a dramatic performance is abundantly convincing to most persons. Even a dramatic reading of Menander in translation is more convincing than the most elaborate written plea in Menander's behalf. Let those who are inclined to doubt the power of Menander's dramatic appeal at least reserve judgment until they have had an opportunity to observe the vividness and the charm of Menander's characters, when they are presented in action.

HAVERFORD COLLEGE

L. A. POST

¹⁷Here again I asked Professor Post for proof of his statements. His answer was, "The proof is in the reading, also in the statements of ancient critics". But different critics, as they 'read' a given author, find in him very different things: witness e. g. Messrs. Norwood, Flickinger, and Post on Terence. A striking example of such difference can be seen by reading Professor J. W. Duff's chapter on Plautus in his fine book, A Literary History of Rome from the Beginning to the Close of the Golden Age, and the iconoclastic views about Plautus expressed by Professor Norwood in the volume on Plautus and Terence (see note 1, above).

Professor Post added that Terence himself declares that he was accused of 'levity' and that he does not deny the charge. In support of this statement Professor Post refers to Phormio, Prologue 4-5 <Lucius> dictitat quas ante hic < Terence > fecit fabulas tenui esse oratione et scripture levi. To me *levi* in this passage has no reference whatever to 'levity'; it means 'trivial', 'unimportant', and so balances perfectly *tenui*, used here derisively. Holding as I do this view of Phormio 4-5 I attach no weight whatever to what Professor Post went on to say: "If Terence really was the first to introduce levity into the drama, one must admit that his originality was considerable. His levity would be worth investigating. He made a joke of comedy".

Is there no levity in the Amphitruo of Plautus? Was there no levity in the Greek original on which Plautus based the Amphitruo? Is there no levity in the Alcestis of Euripides? Is there no levity in the opening scene of the Agamemnon of Aeschylus? C. K. >

REVIEWS

Dictionnaire Étymologique de la Langue Latine, Histoire des Mots. Par A^{lfred} Ernout et A^{ntoine} Meillet. Paris: C. Klincksieck (1931). Pp. XIX + 1108.

A new Latin etymological dictionary in German (Alois Walde, Lateinisches Etymologisches Wörterbuch, Dritte Neubearbeitete Auflage, Von Johannes Baptista Hofmann) began to appear in 1930². An English work on the same subject (A Concise Etymological Dictionary of Latin, by T. G. Tucker) was published in 1931³. The year 1931 brought us also the French book here under review. Of these three, the one in English may safely be disregarded; the other two are of the utmost importance, and they supplement each other in a most satisfactory way.

Walde and Hofmann present a practically complete index of the significant literature on Latin etymology, with a brief digest of its contents. Nearly all the etymologies ever suggested that have any chance of being correct are listed, and their respective merits are weighed. The very wealth of its material has made Walde's book difficult and even misleading for those who are not specialists in comparative grammar.

The new French work differs profoundly from all other etymological dictionaries. Professor Meillet, who is responsible for all the comparative and prehistoric parts of the book, selects for treatment the etymologies that he regards as certain and does not even mention the others. The etymologies chosen are treated fully, and in a lucid style that should be easy for every reader who understands the elements of grammatical science (without such knowledge it is foolish to dabble in etymology at all).

Entirely new are some enlightening remarks on the semantic and morphological characteristics of the Indo-European words from which Latin words are derived. This is a slippery topic, since gaps in the evidence may give an erroneous impression; but the results here presented prove that it is well worth treating. So far as the method succeeds, it converts comparative grammar from an almost algebraic treatment of more or less arbitrary symbols into a genuinely historic science. Instead of grouping the words of the known languages about Indo-European roots which must in large part be regarded as arbitrary abstractions, Professor Meillet persists in regarding words as words from the earliest times accessible by the comparative method. In this he is surely right; the constant dealing with roots is an error which our science adopted from the Hindu grammarians and which it has not yet fully outgrown.

Much more than half the entire space in the work is devoted to histories of Latin words within the period covered by our documents. Professor Ernout has attempted to trace the changes in meaning and association suffered by every Latin word during the development of the Roman community from an un-

important agricultural town to a world empire and during its slow contamination with alien culture and religion. In thus carrying forward the several stories begun by Professor Meillet the junior author has also broken new ground. Latinists will find here much that demands their attention besides etymology in the narrower sense, and Romance scholars will find here the soundest basis yet presented for their study of the vocabulary of French, Italian, Spanish, etc. Professor Ernout's treatment is very uneven, as was to be expected in a first attempt; he expresses the hope (XV) that his work will attract others to a field which he has merely begun to till.

There are many details in the book that are open to question, and, as already indicated, the authors themselves insist that their task has not been completed. Furthermore, there are serious faults of a mechanical nature, the most serious of which is the lack of an index. But, after all allowances are made, this book is from the point of view of the classical scholar the most important grammatical publication of the last twenty years, with the possible exception of the fifth edition of the Stolz-Schmalz Lateinische Grammatik (revised by Manu Leumann and Johannes Baptista Hofmann [Munich, Beck, 1928]).

YALE UNIVERSITY

EDGAR H. STURTEVANT

Latin Words of Common English. By Edwin Lee Johnson. Boston: D. C. Heath and Company (1931). Pp. viii + 327. \$2.

The purpose of Professor Johnson's book, Latin Words of Common English, is indicated by these words from the Preface (iii):

...But as the student proceeds with his courses in Latin or his reading in English, it is no longer enough for him to recognize English words of Latin origin; he has a right to know something further of the how and why of forms and meanings. Why do we have 'expose' but 'exponent,' 'invention' but 'pension'? How is 'royal' related to 'regal'? What of the *b* of 'humble' from *humilis*, or the *sh* of 'finish' from *finio*? What connection of meaning between 'Jove' and 'Jovial,' between 'hearse' and 'rehearse,' between Latin *posse* and English 'posse'? When and how came the Latin words into English?....

That Professor Johnson had something more than this in mind appears from his recent article in *The Classical Journal*⁴. He regards the study of such questions as those listed above as an "interest device" to be put on the same plane with the use of copious illustrations, the introduction into elementary Latin books of Ciceronian jests and Latin translations of English songs, and all the hodge-podge of contests, games, clubs, and infantile dramatics now so familiar in the Latin class-room. I agree with him, except that I am convinced that most of the games and silly dialogues had better be discarded.

Professor Johnson has put together an astonishing amount of generally sound and often extremely interesting information. A fairly ingenious teacher can, by the use of this book, immensely increase the interest

¹For a very elaborate review of this work, by Professor Roland G. Kent, see *Language* 8 (1932), 152-165. C. K. >.

²For a review of Parts I-IV of this work, by Professor Sturtevant, see *THE CLASSICAL WEEKLY* 25.135-136. C. K. >.

³For a review of this work, by Professor Sturtevant, see *THE CLASSICAL WEEKLY* 25.176. C. K. >.

⁴Linguistics in Elementary Courses, *The Classical Journal* 27 (1931), 119-125.

of the class in Latin. As a sample of the sort of thing to be found here one may cite a passage from pages 166-167:

132. The very common use of a perfect passive participle to make a present verb stem in English is easily explained from the fact that such a participle was first borrowed as an adjective (124), as, *e. g.*, the old and poetic *CREATE* from the Lat. *creatus*. Then on the analogy of English participles, it was felt that there should be a *-d* or *-ed* ending. This, once added, making *CREATED*, implied present *CREATE*, and the implication became sufficient excuse for the form. *CREATE* was not used as a present tense until the sixteenth century; in the fifteenth century the participle varied between *CREATE* and *CREATED*, the former occurring occasionally even much later. Shakespeare wrote in *Midsummer Night's Dream*, 5, 1, 412:

And the issue there create
Ever shall be fortunate.

Nevertheless I must record the opinion that this book will not of itself greatly stimulate interest in word-study, owing to two serious faults of presentation. The historical passages are frequently interrupted by long lists of words or of formative elements with a minimum of discussion under each (see *e. g.* §§ 26-33, 39-44, 48-51)². No normal person can long hold his attention upon such things, and the few of iron will who persevere get a thorough distaste for the whole subject. I am reminded of a text-book on English, crammed with lists of Latin suffixes and Latin words, which made one of my early years unhappy, and which would have kept me from turning my attention to English even if I had not already applied myself to Latin. It is disconcerting to find similar pabulum provided for Latin teachers; I hope that lists of this character will not be put before the more impressionable young.

Even more serious is Professor Johnson's habit of talking down to his audience. It is true enough that a technical treatise on linguistics would be beyond most High School teachers, or anyone else without the requisite training, but, if one is going to present any part of any science to any audience whatever, he must assume at the outset that the audience is able to understand, and he must always give the best he has. Of course he will not present the entire subject to the beginner at once, and he must carefully explain every point in the argument; but he must never give a false or a superficial explanation, and he must never conceal the existence of a real explanation on the ground that it is meat too strong for babes. When Professor Johnson speaks of "euphony" and "ease of pronunciation", he undoubtedly has his tongue in his cheek; he must know as well as anyone else that these popular terms are hopelessly vague and are chiefly used as labels to conceal ignorance. He ought to have taken the requi-

site space to give his readers some conception of phonetic law, or else to have omitted all reference to the why and the how of changes of sound. On page 128 there is a footnote on the suffix *-io(n)*: "Really two suffixes, *-t-* (as of the pf. pple.), and *-io* (84)". Now the first of the two suffixes is *-ti-*, which commonly helps to form abstract nouns in Greek and in Sanskrit, and which appears by itself in Latin *men-ti-* (nominative *mens*) and in a few other words. Professor Johnson knows this and salves his conscience by the puzzling expression "as of the pf. pple.". Either the footnote should have been omitted or the truth should have been told at the expense of a few more words.

Perhaps it would be impossible to write a really satisfactory treatise in the space used by Professor Johnson, but much improvement would be easily possible. The historical treatment of Primitive Indo-European, English, Latin, French, and of the several kinds of borrowing should be put into a clear narrative form, with just enough examples for illustrative purposes. All changes treated at all and all loan-words mentioned should be fully explained according to the present state of our knowledge; but otherwise no attempt at completeness should be made. The etymologies should be grouped together in one list for ready reference. Again, each word included in the list should be treated fully; such abbreviated and unclear notes as those on *poppy* (§ 12), *sermon* (§ 32), *alias* (§ 55), *deus ex machina* (§ 59, page 90) should be avoided at all costs. At least a part of the space needed for fuller treatment of such matters could be obtained by omitting the Latin phrases and proverbs which are here included. The words borrowed from Italian and Spanish might also be omitted, since they cannot be understood in any case without some treatment of those languages, and space for that certainly could not be afforded.

YALE UNIVERSITY

EDGAR H. STURTEVANT

With Caesar's Legions: The Adventures of Two Roman Youths in the Conquest of Gaul. By R. F. Wells. Illustrated by Frank T. Merrill. Boston: Lothrop, Lee and Shepard Company (1923). Pp. 336. \$1.50.

Mr. Wells's book, *With Caesar's Legions*, opens thus:

A bugle call sounded sharp and clear. A group of boys stopped their play.

"What was that?" they exclaimed together.

From this opening challenge to the final meeting of the young recruits, home on a furlough, with their mothers, the book is just what its name promises and its subtitle declares, "The Adventures of Two Roman Youths in the Conquest of Gaul". This long delayed review brings all too tardy recognition to the first attempt to base a story upon Caesar's exploits since the advent of the book entitled *The Standard Bearer*, by A. C. Whitehead¹, of widely advertised fame. This new work should win the approval of teacher and pupil alike; it is free from the astounding *errata* of Mr. White-

²The contents of the book are as follows: Part I. The History of Latin Words in English (3-60); I. Rome and the Anglo-Saxons (3-10), II. The Influence of Christianity (11-17), III. The Norman Conquest (18-34), IV. The Revival of Learning (35-60); Part II. The Forms and Meanings of Latin Words in English (63-275); I. Latin Words Made English (63-87), II. Latin Words and Phrases Borrowed in English (88-113), III. Word Formation in Latin (114-192), IV. French-English Forms of Latin Derivatives (193-214), V. Changes of Form and Meaning (215-247), VI. Coined Words and Hybrids, (248-262), VII. Derivative Names (263-275); Part III. Cognate Words (270-288); Conclusion (289); Bibliography (291-293); General Index (295-299); Index of Words: Loan-Words, Derivatives, and Cognates (301-327).

¹For a review, by Professor Dunn, of this book, see THE CLASSICAL WEEKLY 11.54-56. C. K. >

head's book, though, perhaps, it shows less skill in composition. Second-year High School students will find it a good story, and the instructor will not be called upon to explain away careless or unauthorized statements on every page. In fact there are passages in which the author, as if fearful of deviating too greatly from the original source, approximates a literal translation of Caesar, *De Bello Gallico*, Book I (compare e. g. the parley between Caesar and Divico [121-123], the trouble over the grain supply [126] and Caesar's interview with Ariovistus [274-278]).

This is no book for a pedant. It is a boy's book about boys. The author is indeed so intent upon maintaining a youthful atmosphere that he forgets the earlier adolescence of Latin blood and minimizes the maturity of his heroes, who are seventeen years of age. Julius and Titus would probably have assumed the *toga virilis* by that time, would not have been at play at the opening of the story, would not be such youngsters throughout, would not have referred so constantly to "playmates", would not have used such childish expressions as this to their friend, the veteran (34), "Oh! good! . . . I like you already. I'm sure I shall like you better when I know you better", or this (45), "tell her <= mother> when I come back I shall be a man".

There is a kindred tendency, everywhere manifest, to read too correct grammar into the vernacular of agrarians, to put too polished language into the mouths of soldiers of the line, too deferential treatment into the demeanor of what were the equivalents of our modern non-commissioned officers, in fact, too little of the strenuous life and gruelling discipline that made the Roman army what it was.

But, if one is not too critical, he will experience a real thrill in following the two Transpadane youths through their experiences in this first year of Caesar's campaigning in Gaul (the narrative is not continued beyond the fall of the year that followed the defeat of Ariovistus). Mr. Wells's work, therefore, presents Book I of the *De Bello Gallico* from the standpoint of two *tirones* in the Twelfth Legion, who by their skill and valor merit the personal attention of the Imperator himself. The interjection of episodes in which Caesar himself appears is particularly interesting. The brawl at Bibracte with drunken adherents of Dumnorix (184-193) throws illuminating emphasis upon the treachery of the Aeduan nationalist.

There are unique expositions here and there of tactics and army maneuvers, diagrams of the positions assumed by the three lines and the ten cohorts (288-289), statements of the modern equivalents of Roman army titles, though with the frequent rendering of *legatus* as lieutenant (e. g. 100), answers to questions which wide-awake pupils invariably ask (e. g. how the *mercatores* made a livelihood: 130, 164, *et passim*), the care of the wounded (149), the form of the camp (27-30), the awarding of prizes and badges (159-161), the Imperator's *allocutio* to his soldiers (76-80), the military accoutrements of the soldier (63-66). A fascinating passage (201-219) is devoted to sports in camp; this passage reminds one of the *Aeneid*, Book 5.

On the other hand, there are some errors to which attention may well be called. The two boys, cousins, both with the cognomen *Colenus*, are called Titus and Julius (e. g. 97). This entails lack of distinction between *praenomen* and *nomen*, the use of a *nomen* in the manner of the modern 'given name', and, unfortunately, the choice of a *nomen* identical with that of the Imperator.

On page 41, six o'clock is described as "the customary hour" for the posting of the guard, with no caution to the reader that this is only a rough statement of time, and that the Roman twelfth hour of daylight varied with the seasons, and so was almost always earlier or later than our own inflexible six o'clock p. m.

On page 300 we read "... In charge of every legion was a lieutenant <= *legatus*> or a quaestor . . ." Such a statement conveys the implication that there were as many quaestors as *legati*, whereas only one quaestor accompanied the provincial governor. The writer should have said 'the quaestor' instead of "a quaestor".

References to Caesar's own life are at times erroneous. An example is the statement of Julius (232), "... I have heard Father say that one of the best things Caesar ever did was to establish laws for the Roman republic". Mr. Wells evidently had in mind here Caesar's editing and codifying of the existing body of law, but the reform is largely referable to Caesar's subsequent régime as Dictator. The father of Procillus is described (281) in terms which make one think of those which are used nowadays when some one is 'presented with the freedom of the city'; in the very next sentence we read, "... Procillus was not a Roman citizen, but an inhabitant of Gaul . . ." Caesar's own positive statement (*De Bello Gallico* 1.47.4) is *cuius pater . . . civitate donatus erat*. The son doubtless inherited his father's status.

The statements of Suetonius (*Iulius* 22) are inadequately reproduced in the statements (38) that "Julius Caesar secured the appointment of proconsul of Cisalpine Gaul and Illyria <*sic!*> in the year 59 B. C. . . .", and, two sentences later, that "... Soon the Roman Senate <*sic!*> submitted to the wishes of the Triumvirate . . . and added to Caesar's control the province of Transalpine Gaul . . ."

It is strange that so careful an author as Mr. Wells should be so inconsistent with both himself and Caesar in saying (49) "... five legions were assembling for the march across the Alps. Other legions had been sent in different directions . . ." As a matter of fact, there was only one other legion—the Tenth—in the Farther Province.

Mr. Wells introduces some interesting features which challenge both our attention and our credulity. Are we sure that among the Gauls the commoners wore beards and the noblemen only mustaches (104)? Was the Roman battle-flag red? Mr. Wells (286, 299) believes that it was. Others say that it was white. Who knows?

There are at least two grammatical slips: "... We, I mean not just you and I . . ." (250); and "ten men whom it was sure had been among the first to penetrate the enemy's defense" (160).

One tribal name is erroneously given (199), as "Tulingii" (correct to 'Tulingi').

UNIVERSITY OF OREGON,
EUGENE, OREGON

FREDERIC S. DUNN

THE NEW YORK CLASSICAL CLUB

The New York Classical Club closed its thirty-second year with a luncheon meeting on May 14, 1932. The address at the open meeting which preceded the luncheon was given by Professor Nelson Glenn McCrea, of Columbia University, on Cicero and the Academy.

At the business meeting officers for the year 1932-1933 were elected as follows: President, Allan P. Ball, College of the City of New York; Vice-President, Charles A. Tonsor, the Grover Cleveland High School; Secretary-Treasurer, E. Adelaide Hahn, Hunter College; Censor, W. L. Carr, Teachers College, Columbia University; Representative on the Council of the American Classical League, Professor Ball.

The following resolutions, offered by Professor Knapp, were adopted by unanimous vote:

Whereas The New York Classical Club reaches today the close of the thirty-second year of its fruitful and helpful labors, and

Whereas this year has been a most worthy successor to its many splendid predecessors, therefore be it

Resolved that The New York Classical Club hereby offer its very warm thanks to all those who have in any way contributed to the success of the work of the year, both to those whose services have been easily visible and hence readily made part of the record of the Club,

and to those whose work, though less easily traceable and less readily made part of the record, has none the less been of great value—the Officers of the Club, the Chairmen and Members of the Standing Committees, the Custodian, the Speakers at the Meetings, the authorities of the Casa Italiana, and the authorities of the Men's Faculty Club of Columbia University".

W. L. CARR, *Censor*

LIGHT ON VERGIL, AENEID 6. 550-551

In Vergil, Aeneid 6. 548-551 we read as follows:

Respicit Aeneas subito et sub rupe sinistra
moenia lata videt triplici circumdata muro,
quae rapidus flammis ambit torrentibus amnis,
Tartareus Phlegethon, torquetque sonantia saxa.

In June last I received from Arizona a letter dated May 31, 1932, in which there was a description of the force of a mountain torrent in the Santa Rita Mountains:

"The canyon and surrounding slopes converge and shed all their water together. So, going and coming, we crossed several deeply-cut 'washes'. They were dry and full of rocks. When it rains and those tons of water come rushing down, the sound of the rocks grinding against one another can be heard farther than the roar of the water itself".

From this it would seem that Vergil was not merely using his imagination when he wrote Aeneid 6.550-551.

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LUNCHEON MEETINGS

November 5, at 10:30 A. M.—Business meeting, Address, Luncheon. Professor T. Leslie Shear, of Princeton University, Director of the Excavation of the Agora at Athens, will speak with illustrations, upon

THE DISCOVERIES IN THE ATHENIAN AGORA

At the Casa Italiana, Columbia University, Amsterdam Avenue and 117th Street. The luncheon following will be at the Men's Faculty Club, 117th Street and Morningside Drive.

February 25, at 10:30 A. M.—Business meeting, Address, Luncheon. Professor Arthur Stanley Pease, of Harvard University, will speak upon the theme,

WHAT IS A CLASSIC?

At the Casa Italiana.

The luncheon following will be at the Men's Faculty Club.

May 13, at 10:30 A. M.—Annual business meeting, Address, Luncheon. Professor Eleanor Shipley Duckett, of Smith College, will speak upon,

LATIN CLASSICS AND ENGLISH LITERATURE

At the Casa Italiana.

The luncheon following will be at the Men's Faculty Club.

FORUM MEETINGS

At Students' Hall, Barnard College, Broadway at 117th Street.

December 3, at 10:30 A. M.—Topic: Ways of Encouraging the Election of Latin (a) as a First Language, (b) as a Second Language.

March 25, at 10:30 A. M.—Topic: Adapting the Course of Study to the Ability and Attitude of the Average High School Pupil of To-day.

Chairman—Miss Margaret J. McKelvie, Samuel J. Tilden High School, Brooklyn.

Note: Annual dues, \$1.00, payable May 1; life membership, \$25. Luncheon tickets, \$1.10 each; season tickets, \$3.00. Tickets may be obtained from the Secretary-Treasurer, Professor E. Adelaide Hahn, Hunter College. Please notify the Secretary of any change of address.

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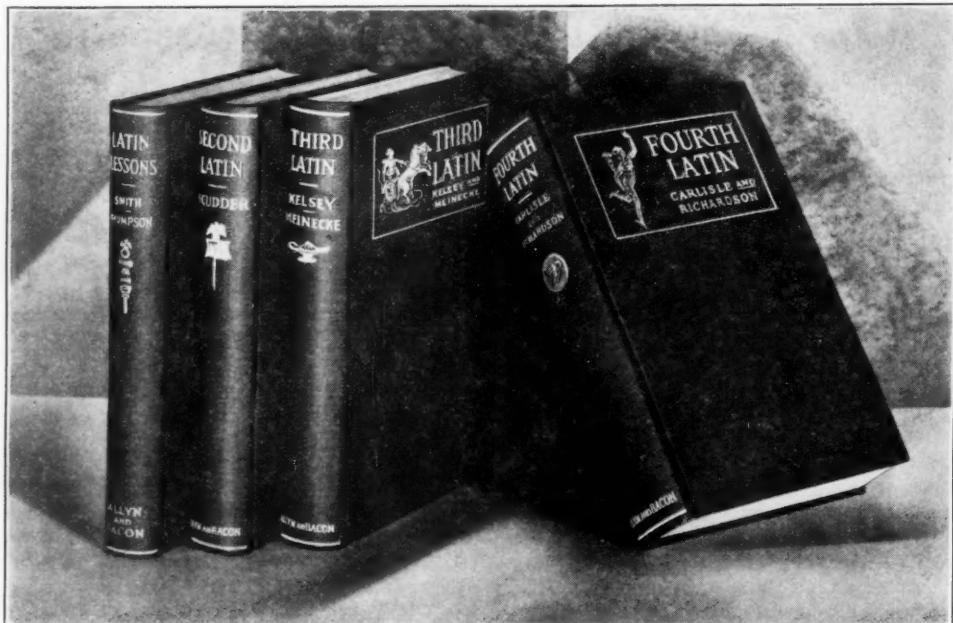
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